DOCUMENT RESUME

ED 192 303 CS 205 807

AUTHOR Keating, Keith
TITLE Notes towards the Development of a Poetics of the English Class.
PUB DATE Aug 80
NOTE 51p.: Paper presented at the Annual Meeting of the International Conference on the Teaching of English (3rd, Sydney, Australia, August 18-22, 1980).

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *Aesthetic Education: *Art: Educational Needs: Educational Objectives: *English Instruction: Etymology: Fine Arts: Higher Education: Humanities Instruction: *Interdisciplinary Approach: Language: Literary Criticism: *Literature: *Music: Relationship: Teacher Role: Visual Arts
IDENTIFIERS *Shakespeare (William): Shaw (George Bernard)

ABSTRACT

The major thesis of this paper is that the teaching of English should be interdisciplinary. The paper shows that the works of George Bernard Shaw and William Shakespeare are interdisciplinary and observes that the greatest current educational need is for breadth of education and interdisciplinary linkages rather than for transmission of facts. It shows how human beings use language, myths, and metaphors to express and create realities: demonstrates how reality is expressed and transformed in music and art: and shows how historical realities are portrayed in Shakespeare's chronicles. The paper also points to the relationship of English instruction to the reality of the outside world, shows how the English classroom is analogous to the theatre, and argues that the explosive energies beneath the surface of artistic structure in music and poetry are stimuli to intellectual involvement in the English class. The paper concludes by outlining salient characteristics of art, by pointing out that one area of knowledge confirms another the way one art form confirms another art form, and by noting that the purpose of English is the purpose of art: to analyze and transcend experience and to seek higher unities and syntheses for common understanding. (GT)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED192303

U S DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

Keith Keating
Associate Professor of English
Nassau Community College
Garden City, N.Y. 11530

Home address: 27 Vista Way
27 Vista Way
Port Washington, N.Y. 11050
516-767-1760

Notes Towards the Development of a Poetics of the English Class

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Keith Keating

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

CS205807

Notes Towards the Development of a Poetics of the English Class

by

Keith Keating

Copyright © 1980 by Keith Keating

I am simply calling attention to the fact that fine art is the only teacher except torture.

George Bernard Shaw
Preface to Misalliance

Human consciousness is in perpetual pursuit of a language and a style . To assume consciousness is at once to assume form. Even at levels far below the zone of definition and clarity, forms, measures, and relationships exist. The chief characteristic of the mind is to be constantly describing itself. The mind is a design that is in a state of ceasless flux, of ceasless weaving and then unweaving, and its activity, in this sense, is an artistic activity. Like the artist, the mind works upon nature.

Henri Focillon
The Life of Forms in Art

I am indebted to my years as a teacher for the assumptions and the approach of this paper. The frame of reference is teaching literature through other disciplines. I do not however pretend to assume the position of pedagogue to those of my own ilk. The concepts which the paper advances, like other knowledge, are old wine. If the bottles are new, the concepts ought not on that account to be discarded. The perspective represents an assimilated body of scholarship and numerous presentations in varying contexts. The references to other fields outside literature are not there for the purpose of supporting a how to philosophy so much as to explain the why of one ratiocinative course and its resultant modus operandi.

The teaching of English has not developed any final or ultimate system of poetics. The best we can hope for are a continuing dialectic and committed idiosyncratic stabs in the dark. So long as these stabs are also probes designed to develop meaning and purpose, to that extent they can be successful, however modestly, in accomplishing the goal of learning which is what teaching is about. Teaching is at once difficult and personal. Its significance could lie less in what it claims to do than in how it goes about fulfilling those claims. There is no pretense that what is proffered here is definitive or conclusive, only, perhaps, with a little bit of luck, an item or two of a provocative nature.

In a lecture on the British Broadcasting System in the 1930's,[1] George Bernard Shaw, then octogenarian, said that, to him,

> a person who knew nothing of all the great musicians from Palestrina to Edward Elgar nor of the great painters from Giotto to Burne-Jones was a savage and ignoramus, even if he were hung all over with gold medals for school classics.

In reviewing the current status of English, Shaw's warning might be borne in mind. The teacher is not so much disciplinarian as he is interdisciplinarian. Shaw may be characterized as an interdisciplinarian. He wrote music criticism that is dramatic and drama criticism that contains music. He was an authority and expert in every area that required unqualified omniscience. His prose style is developed out of rhythmic structures approaching the state of music, although he insisted that "effectiveness of assertion is the alpha and omega of style."[2] He once wrote:

> With the single exception of Homer, there is no eminent writer, not even Sir Walter Scott, whom I can despise so entirely as I despise Shakespeare when I measure my mind against his. The intensity of my impatience with him occasionally reaches such a pitch, that it would positively be a relief to me to dig him up and throw stones at him, knowing as I do how incapable he and his worshippers are of understanding any less obvious form of indignity.[3]

The statement is rich in literary allusion. Analysis of its implications requires a grasp of literary history and the history of Shakespeare criticism. Disembodied of these associations, it contains a series of visual and sonar elements that ally it with painting and music and could distract attention from content. Shaw insisted that his plays were best understood if they were regarded as grand opera, especially Mozart and Verdi, and that his set speeches are in reality operatic arias.[4] If Man and Superman is Shaw's "Don Juan play," as he claims in the prefatory

"Epistle Dedicatory" (3,485) it is a fortiori his Don Giovanni opera. The "Don Juan in Hell" sequence, Act III, opens where Mozart's opera ends and, as Frederick P.W. McDowell has shown, the act is the play in microcosm.[5] There are pregnant allusions to Mozart's music and to Mozart himself and the characters indulge in singing him. Above all, the dialogue evolves in musical progression, with repetition, variation and modulation among its salient features.

The Devil descants with Juan upon the motif of Man's endemic destructiveness in a crescendo of ideas and images to excerpt from which interrupts the logical as well as the musical line:

> ...I tell you that in the arts of life man invents nothing; but in the arts of death he out-does Nature herself, and produces by chemistry and machinery all the slaughter of plague, pestilence, and famine.... I could give you a thousand instances; but they all come to the same thing: the power that governs the earth is not the power of Life but of Death; and the inner need that has nerved Life to the effort of organizing itself into the human being is not the need for higher life but for a more efficient engine of destruction. The plague, the famine, the earthquake, the tempest were too spasmodic in their action; the tiger and crocodile were too easily satiated and not cruel enough: something more constantly, more ruthlessly, more ingeniously destructive was needed; and that something was Man, the inventor of the rack, the stake, the gallows, the electric chair; of sword and gun and poison gas: above all, of justice, duty, patriotism, and all the other isms by which even those who are clever enough to be humanely disposed are persuaded to become the most destructive of all the destroyers. (3,619-621)

Shaw insisted that his work is entirely a development of ideas. However, his music is pervasive and quite "unfailing," as he says of Shakespeare.[6] Saint Joan retracts her recantation in images that are at once alliterative and evocative:

> But to shut me from the light of the sky and the sight of the fields and flowers; to chain my feet so that I can never again ride with the soldiers nor climb the hills;...all this is worse than the furnace in the Bible....if only I could still hear the wind in the trees, the lark in the sunshine, the young lambs crying through the healthy frost... (2,291-292)

Shakespeare's Polonius anticipated the 20th century academic dilemma when he took Hamlet's Rorschack inkblot test:

> Hamlet. Do you see yonder cloud that's almost in shape of a camel?
> Polonius. By th' mass and 'tis, like a camel indeed.
> Hamlet. Me thinks it is like a weasel.
> Polonius. It is back'd like a weasel.
> Hamlet. Or like a whale.
> Polonius. Very like a whale. (III.ii.376-382)[7]

To specialize or not to specialize is our ultimate question.

Polonius is the prototype of the teacher as decoder-translator in every walk of life. He is expert in all matters that turn upon human thought and human action: political science (II.ii.153-154), philosophy (II.iii.58-80), psychology (II.ii. 86-105), human relations (I.iii.88-135; II.i.1-69), art. He knows when a speech is too long and when an image is effective (II.ii. 88-135). At home he is in loco magistralis (II.i.73-116) and stage director (III.i.43-48). In his spare time he is an actor and accounted a good one, and the part he plays is in character: he did enact Julius Caesar the tyrant i' the university (III.ii.97-103). As literary critic, he is too sophisticated to settle for easy definitions. The versatility of the actors who come to Elsinore are striking to Polonius, partially perhaps because they project his own fancied versatility. As he perceives them, they are

> The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, [tragical-historical, tragical-comical-historical-pastoral,] scene individable, or poem unlimited; Seneca cannot be too heavy, nor Plautus too light, for the law of writ and the liberty: these are the only men. (II.ii.396-402)

But Polonius may be only a parodic instance of the hero of the play in a different set of situations; for Hamlet's dexterity extends to composing poems (II.ii.116-122), writing plays (II.ii. 535-544), directing and producing them (III.ii.1-45), acting on and off stage, and above all to teaching by parabolic example (III. ii.345-372; IV.ii; IV,iii.16-37). Contemplating a skull in a graveyard, the student of Wittenberg can trace in imagination the noble dust of Alexander till 'a find it stopping a bunghole. History, metaphysics, logic, philosophy, drama and art combine with personality in that emblematic scene, set to the incidental accompaniment of the gravedigger's didactic song about the inevitability of death and Hamlet's own "imperious Caesar dead and turned to clay" melody, to pronounce upon the most fundamental and ultimate things: the lesson of life and death and "to what base uses we may return" (V.i.57-203).

Shakespeare's works are themselves interdisciplinary,in the sense that they contain an extraordinary measure of functional imagery that is highly sensual as well as associative on aural and visual levels.[8] We are continuously bombarded by scene and sound, situation and music, that are inclusive and simultaneous and conjure a high sense of personal involvement. There is adolescent isolation and parental misconduct in Hamlet where the young prince is dressed in black and speaks in striking alliteratives and is

haunted by his father's ghost of the past whose music words admonish murder and revenge:

> I am thy father's spirit,
> Doom'd for a certain term to walk the night,
> And for the day confin'd to fast in fires,
> Till the foul crimes done in my days of nature
> Are burnt and purg'd away. But that I am forbid
> To tell the secrets of my prison-house,
> I could a tale unfold whose lightest word
> Would harrow up thy soul, freeze thy young blood,
> Make thy two eyes like stars start from their spheres,
> Thy knotted and combined locks to part,
> And each particular hair to stand an end,
> Like quills upon the fearful porpentine.
> But this eternal blazon must not be
> To ears of flesh and blood. List, list, O, list:
> If thou didst ever thy dear father love —
> . . . .
> Revenge his foul and most unnatural mur-
> ther. (I.v.9-25)

There is parental tyranny in Romeo and Juliet and A Midsummer Night's Dream and paternal folly in King Lear. We are privy to actions that are accompanied by word music, often by off-stage sound effects and on-stage song; and together what we see and what we hear combine architectonically to further action and to point theme.

A recent article in the New York Times expressed alarm over the direction education is taking. In interviews with the administrators of the Universities of Princeton, Pennsylvania and Dartmouth the consensus emerged that information was accumulating at so rapid a pace that "facts" were getting in the way of true knowledge and that "...the greatest need is...for breadth of education....true interdisciplinary linkages are essential.... [and] Interesting ideas spring up at the boundaries between disciplines where people can work on the same thing from different

points of view..."[9] Specialization is attenuating our capacity for intellectual discovery and eroding the education process. Perhaps not enough is known to determine the extent to which there is any causal relationship between this and declining enrollments, particularly in the liberal arts. What is certain is that the phenomenon has taken root and all but precludes abatement. And who knows to what base uses we may return!

But there is cause for celebration. It is equally evident that we live in a highly visual and performance conscious time. The television image dominates our lives, modifies our habits and conditions our view of the world, bringing us the visual/plastic arts, music, dance, in quantities far in excess of our capacities to absorb. And the fare is "comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral" in the Polonius vein. What is disconcerting is that the plethora of cultural vitality has rendered the classroom superannuated. Perhaps the influx has come on too strongly and too suddenly and within too unmanageable and impressive proportions. As a consequence of which we have not quite gotten around to adapting what's there to pedagogic needs, to the cause of learning, to the pragmatic necessity of bringing into school from the external world forms and habits for emulation and use.

If there is something learning cannot ignore, it is that knowledge and experience are inextricably entwined. Education, like Art, is underwritten by experience; and it is difficult to argue with experience. Unless we grant that basically "there

is 'something there' to be understood," in the absence of that trust, we confront the vacuum which knowledge as well as nature abhors. On the other hand, with the assurance of trust (so long as there is 'something there'), there is the external world to translate into our own symbolic terms. In this sense, translation is understanding and also its sine qua non. There can be no meaning unless there is a set "of relations in which 'this' can stand for 'that'."[10] The classroom is the symbol of the process of absorption and accretion and apperception that occur in the external world. It is that place where an integrated mode of substitute experience and an elaboration of feelings and perceptions are developed. The classroom is at once the place for symbolic acting out of the process of living and preparation for living as well as the model par excellence for imparting and providing the basis for interpreting experience. This is the essential function of Art. The creative process is a way of reaching back to life, establishing order out of the chaos of experience. A work of art is a translation of experience into a structure which we call a symbol, as in the case of a word ,which is not merely an articulated sound but the significant form which a feeling or idea about an experience has taken.[11] We say ancestor when we wish to convey the idea of a walking (Latin cess: walk) before (Latin: ante: before).[12] An arrival harks back to the primitive necessity, which is also modern, of living on the banks of rivers (Latin: riva and ripa) where those who come to (Latin ad: towards) where we are arrive and could compete for river rights (riparian), making themselves rivals. The universal cross-cultural translation of the experience

mother and father into phonetic structure mama and papa, or some other similar or reversed form, such as abba and ema, is an even more fundamental case in point. Until ma and pa lose their pure diacriticality, they are mere combinations of vocalic /a/ and primal interchangeable voiceless labial stops /p/ and /b/ in the primal utterance /pa/ and /ba/ or /a/ with bilabial /m/ in /ma/.[13] By extension, the creative process translates the experience of the suckling whose capacity to vocalize is limited to repeated sequences of syllables such as ba, ba, ba and pa, pa, pa into baby (cf. Indian papoose) and the vocal activity into babble which is later transmuted into Babel, the tower of linguistic confusion and Hebrew Gate of God, and Babylon, Greek Gate of Tears. On deeper psychoanalytical levels, phonemic preferential development may be charted on the basis of emotional values.[14] Because these values are associated with mother and father in infantile experience, their essences linger in later adult forms. Ma develops a progeny which includes Latin mater, hence material, matter, matron, maternal, matriculate, matriarch, matrix; Greek meter, Demeter, metropolis; Romance madre; Germanic modor; and the multiplicity of forms that derive therefrom. Pa produces Latin and Greek pater, paternal, patriotic and patronymic; Spanish, Portuguese and Italian padre; and such diverse familiar forms as patron, expatriate, patriarch; papa for Pope, whence papacy and other variations. These forms are attenuations of the primal experience-substitute mama and papa whose ghosts possess their structurality. They are mirror reflections of the artistic process and signify the human propensity to harness reality for transmission by way of symbols. Language

is an index of the need to create metaphor, to express one thing in terms of another. The translation of reality into form is at the base of the process we call learning and of the activity we call teaching.

Joining /a/ to /b/ is the source from which alpha beta derives. The effort inherent in making the connection ab is the image of initial translation from a this into a that to communicate something about this. Curiously, Greek alpha means ox associated with food ⟶ eating ⟶ ploughing ⟶ survival and beta is associated with shelter ⟶ security from the wilds companionship ⟶ survival. Alphabet symbolizes the two basic ingredients of survival; food and shelter. Uppercased, they are Alpha joined to Beta which were originally derivative developments of the scratches forming which is inverted and attempts to body forth the picture of oxen yoked together[15] at the horns () and , the crude stab at representing the two-story house that became shelter that became home. Joining /a/ to /b/ is analogous to the linkage of (horns) and — (yoke). The juxtaposition and the pre-eminent place AB occupies is interesting. In OE the form writan signifies scratch or carve (in Swedish rita still means draw), thus betraying linkages among the graphic arts. Words are not only representational and reproductive; they contribute new existences to the stock of existences in nature.[16] Creativity at once implies and illustrates the problem of translation and transformation. The pictological approach to the problem does not seek to authenticate but to re-create. Creativity is so interconnected with the reality of the outside world and yet so

dependent upon its own symbolization of the outside world that we use language mimetically as well as ideationally: so that Greek echoic barbaroi, simulating the stammering of unintelligible non-Greeks, evolved into Latin barbarus, whence barbarous, barbarity, barbaric, barbarian and, by aesthetic elaboration, Bela Bartok's allegro barbaro composed out of ethnomusicological folk elements. The perception of unintelligible speech patterns produces abstract concepts far removed from their original source through the mirror of language. Linguistic forms create new experience and other new linguistic forms. Hence barbarize, and even barbara (Latin feminine form) ultimately becomes Barbara, the personification of innocence. According to OED, the mnemonics of the three a's indicate a universal proposition and symbolize the quintessence of syllogistic reasoning.

Thus language begets language. Our dealing with reality is oblique since all commerce with the outside world is conducted through symbols (throwing together) and symbolization (conceptualization of the throwing together process). And for all that, contacts with reality are dependent upon and limited by the symbols that derive from those contacts. Mind leaves behind but is inextricably tied to /m/ and /a/, initially associated with suckling (lang = tongue) but is invariably conditioned by it. The progressive development from ma to mama to mamma (Latin: breast) forms the fabric out of which emerges mammal and the later abstract concept mammalian and mamillation.[17] The concept is an evolving movement away from initial experience and towards the more and more shadowy realm of transumption where meaning is less tangible because more

expansive and therefore more expressive. The myth of Oedipus captures the primordial reality of human blindness and misplaced arrogance. Both Sophocles' drama and the tradition on which it is founded are expanded metaphors of the process of human discovery of self. The drama emphasizes, through a retrospective unravelling of carefully contrived significant instances,the working out of the idea that life is lived forwards but understood backwards. Oedipus' name is a charactonym that contains the destiny of man which is Greek Oida: to know, combined with pou: foot, and the details of his story are the architectonic devices by which the reality he represents, the inability to see farther than the foot, is transmuted into art and shaped in accordance with the aesthetic principles of parsimony. Oedipus is not a person; he is a persona. He is a symbol, not a man: and not a man only, but Man. Like his blindness to the most elementary things, the fiction surrounding his solution of the riddle of life in adolescence, in the form of answering the Sphinx, images forth the facts of life but is not equated with those facts. Moreover, Oedipus' story is not entirely his own and does not end with him. He will have children who will suffer on his account, as he suffers on his father's account. Greek Laios is awkward, for which Latin sinister (left-handed) is the equivalent. "The Oedipus tragedy is the outcome of the fate of the left-handed father."[18] Oedipus' destiny is also the child's destiny,which rests in the fact of ancestral inheritance and the fate of parental abandonment. Man is born into a hostile and mysterious environment where the resolution of the puzzle of existence reveals the arcane conflict in the relationship between parent and

child and inherent universal congenital blindness.

Myth (Greek muthos: word as well as plot), like language, is autochthonous and economical. It is also anthropomorphic and conceals an unconscious grammar of experience, representative but also expressive. Therein lies a difficulty: under examination, the mythico-transformation process is a signed confession of imperfection and a recognition of inadequacy. The creation of symbolic forms is an effort to overcome and to control the limitation of dependency upon reality and to place reality in a teleological perspective. Creativity is hence a conversion of an endemic weakness into a communicative strength. This parenthetically may not be a weakness that animals share with man. The animal is part of reality and is identified with raw experience. Humanization is a process of removal from experience and separation by way of concept and idea, in the manner in which the child is in egocentered obliviousness of externality, which is to say, of where environment begins and individuality ends. As the child incorporates the concept of self, he becomes detached from reality by immersion in symbols. Humanization defines and delineates the difference between is and in terms of: merely being versus the awareness of being, like Bernard Shaw's superman whose contemplative energies constitute the distinction between man and animal, and specifically the contemplation of life itself.

> What made this brain of mine, do you think? Not the need to move my limbs; for a rat with half my brains moves as well as I. Not merely the need to do, but the need to know what I do, lest in my blind efforts to live I should be slaying myself. (3,618)

That "rat" is a reverberating echo of Lear's rejection of the notion that his daughter, Cordelia, is in death less than the lowest of animals. The monumental pieta with which King Lear ends proves that life is not cheap as beast's. And yet the question persists,

> Why should a dog, a horse, a rat , have life,
> And thou no breath at all? Thou'lt come no more,
> Never, never, never, never, never. (V.iii.306-308)

in the midst of pentameter music,divided among expressive monosyllabic feet and iambs, and the doleful finality in the falling trochees of the monotonous repetitive "never." Cordelia will come no more. Life is a matter of coming and thus death means coming no more. She is gone forever.

The more ways we have of expressing a reality, the more potent the conceptualization of that reality. Metaphor is not only a means of expression; it is the expression of a means of knowing. Intellection arrives with the awareness of the thatness about this and the thisness about that. The use of metaphor enables us to remove ourselves from gross reality and to reflect upon it while re-creating it. To this extent, language is itself an item of experience. There could be a high positive correlation between multiple ways of knowing and reinforcement of knowledge. Picasso's Baboon and Young (Museum of Modern Art, New York) is a this which is a that. The metallic structure does not pretend to be a real baboon holding its young but an ambiguously suggestive anthropomorphic sculptural representation. Like Michael Angelo's

Florentine Pieta (Florence Cathedral, Italy) it is not more symbolic than mama and baby, only more complex because more remote from origin, as the Guernica of Picasso (Museum of Modern Art, New York) is more complex than Spanish and Italian Guerra and Frence Guerre (war) because it is not the real horror of war but an image of that horror.

Elaboration and interpretation, not authenticity and loyalty to source, are the true progenitors of the cause of Art. From this perspective, Art is not only concept but fact, in the sense of Greek tithenai: deed, and Latin factum: done or made: factitive as well as factitious, in the best sense of the word. Poesis is Greek for creativity and poem is something made or shaped. The OE equivalent for poet is scop whose preterite is scieppan, related to scieppena, shaper, God. Makar is old Scot for poet.[19] The aesthetic solution is not only to make but to make over, in terms of color, sound, action, from Latin fingere: fiction, to mold. The genesis of the Mother with Child of Kathe Kollwitz (Private Collection) or Brot (Philadelphia Museum of Art) or of Rubens' The Consequences of War (The Prado, Madrid) is a life situation. The solution of the artistic problem lies in the painter's color box, the poet's ink bottle, the actor's interpretative and mimetic presences.[20] Intellection moves away from exact correspondences and towards suggestive ones. It is not at home with equations but with equivalences, with virtual experiences, not with actual ones. In painting and music, virtual space and virtual time replace actual space and actual time.[21] Their allusive qualities are the shorthand that forges the links in the chain we call tradition and

convention and demonstrates the significant commonplace that art copies, not so much nature, but art itself. Guernica is joined in idea and structure to The Consequences of War by the same principle of allusion that connects Masaccio's The Expulsion from Paradise (Branacci Chapel, Sta. Maria del Carmine, Florence) and Rodin's Sorrow (The Art Institute of Chicago), or the Dies Irae motif from the Requiem Mass and the Totentanz, for Piano and Orchestra, of Franz Liszt, the Symphonie fantastique, Op. 14, of Hector Berlioz and Rachmaninoff's Rhapsody on a Theme of Paganini, Op. 43; or dies and deus; chorus, choreography and Terpsichore; papyrus and paper; folio and foliage. Similarly Richard Strauss's Metamorphosen, Study for 23 Solo Strings, evokes the elegiac qualities of Beethoven's Symphony No. 3 in E, Op. 55, "Eroica," of the funereal second movement of which its dirge-like tone, allusive quotations and trochaic descents are reminiscent and through which it makes its mournful politico-philosophical point. No doubt there is some reason why the mistrust of appearance plays a major part in Shakespeare. The concept which is also an image recurs like an idée fixe within and across the plays.[22] In his development as an artist, history is turned into comedy as well as incorporated by it, as tragedy succeeds comedy and comprehends it. His most fully developed comic character, Falstaff, appears in his greatest chronicle, 1 and 2 Henry IV, and dominates the action, allowing for the inference that not much separates history from comedy. Comedy is a commentary upon history, the way Gadshill and the Boar's Head Tavern are a commentary upon the Wars of the Roses. King and Fool in counterpoint: that is the substance of the gigantic mural that

is Shakespeare's conception of History. Its plot is the writing of sorrow on the bosom of the earth and the death of both king (Richard II.III.ii.145-177) and commoner (1 Henry IV.IV.i.128-130) and the massacre of innocents who do not die well in battle (Henry V.IV.i.134-146). Their analogues are The Triumph of Death by Bruegel (The Prado, Madrid), Guido Reni's Massacre of the Innocents (Museum of Bologna), Altdorfer's Battle of Alexander (The Pinakothek, Munich).

History, whose etymology reveals the element of narrative, conceals the story of human folly which Shakespeare's Chronicles reveal, amidst loud guffaws, martial verbal music and off-stage musical sound effects, spectacle, wisdom from fools not wise enough to know they are wise, like Fluellen (Henry V.IV.i.64-80), whose examination of the wars of Pompey the Great discovers no "pibble babble." A detail on the sweeping canvas on which civil war is painted in 3 Henry VI contains these directions: Alarum, Enter a Son that hath kill'd his Father, at one door, [dragging in the dead body] (II.v). Another detail (ibid) reveals a Father that hath kill'd his Son, at another door, bearing of his son. The music that accompanies these frames is solemn and sad and King Henry sits literally and symbolically alone on a hill impotently observing the melancholy scene, as though he were sitting at a play, and contemplating his solitary detachment in an aria composed in a minor key:

Insert
for p. 18

Son. How will my mother for a father's death
Take on with me, and ne'er be satisfied!
Father. How will my wife for slaughter of my son
Shed seas of tears, and ne'er be satisfied!
King Henry. How will the country for these woeful chances
Misthink the King, and not be satisfied!
Son. Was ever son so ru'd a father's death?
Father. Was ever father so bemoan'd his son?
King Henry. Was ever king so griev'd for subjects' woe? (II.v.103-111)

O god! methinks it were a happy life
To be no better than a homely swain,
To sit upon a hill, as I do now,
To carve out dials quaintly, point by point,
Thereby to see the minutes how they run:
How many makes the hour full complete,
How many hours brings about the day,
How many days will finish up the year,
How many years a mortal man may live.
When this is known, then to divide the times:
So many hours must I tend my flock,
So many hours must I take my rest,
So many hours must I contemplate,
So many hours must I sport myself,
So many days my ewes have been with young,
So many weeks ere the poor fools will ean,
So many years ere I shall shear the fleece:
So minutes, hours, days, months, and years,
Pass'd over to the end they were created,
Would bring white hairs unto a quiet grave.
(II.v.21-40)

King Henry's reaction is both objective and idiosyncratic. "What is in this world but grief and woe" (II.v.20), he sighs, before he is struck by the dismal spectacle of the total anonymity of war and joins in the triadic antiphonal that follows the dreadful pair of peripeteias. (Insert) ^ War is blind and callous and causes irremediable tragedy that, in Art, reaches our comprehension by way of form. The artist arranges his materials into syntactic frames of reference which are not separable from their semantic markings and with which we identify on both objective and subjective planes. The symbol he creates is understood when the idea it represents is understood. The effective symbol is one that, heuristically approached, forms a purposive nexus with 'something there' to be understood which has been transformed teleologically into an equivalent or an aesthetic substitute.[23] One of the lessons Shakespeare teaches is that both Art and knowledge are various, but not at variance. A Shakespeare play functions on a multiplicity

of levels at once (alarums and excursions and sennets are the incidental music that accompanies the frames that make up the Histories), each level moving purposively in the same direction as all the others, until seam blurs into seam and the totality is organic. How can we tell the dancer from the dance? To Shakespearize experience is to appreciate the reconciliation of its unity and diversity and to personalize it, the way Shakespeare personalized Holinshed and Saxo Grammaticus and his other sources and translated them in terms of the character of his time.

The 20th century is given to theatricalism and to acoustic and visual display and personality. If all the world's a stage (As You Like It.II.vii.139),so is all the world of learning a stage. As the theatre is the world in microcosm, the school is reality miniaturized and metabolized into qualities that bear no direct relation or resemblance to their source. Henry VI's hill recalls royal position and the perspective concomitant with it, like the dark in Hamlet which is an embodied imminence of perplexity and evil. The scene is not only visual but existential and referential. Accordingly, teaching English involves the translation of concrete experience into models which are themselves the origination of dramatic frames of reference at the centre of which is the personality of the teacher. This is a point upon which too great emphasis cannot be bestowed, since it is by means of a person that both the experience and its refinement are filtered. This is the cause for celebration mentioned earlier. The reality of the outside world is now confirming the dramatic characteristics that traditionally inhere in teaching, so that

to keep up with the world in order to reflect it is simultaneously to remain sui generis. The function of the teacher is to absorb and shape his material in his own image the way the artist or actor does, to become the thing he teaches, and to be the irreducible symbol of it. He is the embodiment of an idea as well as a character in its dramatic working out in the interchange between play and audience.[24] It is through this dialectic interchange that learning happens and is perpetuated. For the English teacher, this circumstance is especially congenial. English is eclectic and more inquisitive than final. The word itself is an index to a confusion of forms. Hence there isn't the danger of thinking too precisely on the event. Like Richard III's Buckingham, the English teacher "can counterfeit the deep tragedian,/ Speak and look back, and pry on every side" (III.v.5-6), and in himself present the world as "comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral."

The teacher-learner transaction is prescribed and circumscribed by a communicative situation which contains the essential elements of drama, with the teacher-as-embodiment as focal point and the class as active participant/spectator/audience in the theatre of learning. Drama is the Greek symbol substitute for the experience of psychological action that is also conflict. The English classroom is a theatre where the teacher creates the situation in which ideas collide in the manner of the agon of ancient ritual metaphorically attenuated. The concept of protagonist versus antagonist arises from these origins and forms

the warp and woof of the Platonic-Hegelian dialectic constituted of thesis, antithesis and synthesis.[25] In Piagetian terms, the dramatico-dialectic function is the equilibration of cognitive structures which forms the basis of thought development. Equilibration of cognitive structures occurs when conflicting information is assimilated into existing schemata, after various intellectual evaluations.[26] The inference may be drawn that oppositions are thus resolved which thereby produce new conceptualizations and configurations, as in a fugue. Contrapuntal arrangements by their nature undergo a series of explorations, repetitions, combinations and transformations en route towards tentatively conclusive cadences,[27] like the progressively developmental steps we detect in the dialectic of Beethoven's Grosse Fuge in B, Op. 133 for Quartet, and the Finale of Mozart's Symphony No. 41 in C, K.551, "Jupiter." The teaching-learning polyphony is not a matter of passive reception or even the pouring in of a perception of things. It is rather, and essentially, a developing of perceptions out of the process of creation. In this sense, the teacher constitutes a mimetic teleological principle, his salient purpose being the imitation of and transference to the artifice of his stage the multifarious forces of position, opposition and provisional reconciliation in the world and in Art that produce the advancement of learning. In performing his artistic function of mimesis, he takes full advantage of the cunning of the scene to provoke thinking and make connections and provide the continuous reinforcement of stimuli that grows out of the chemical totality of subject, approach and interaction. No relevance attaches to

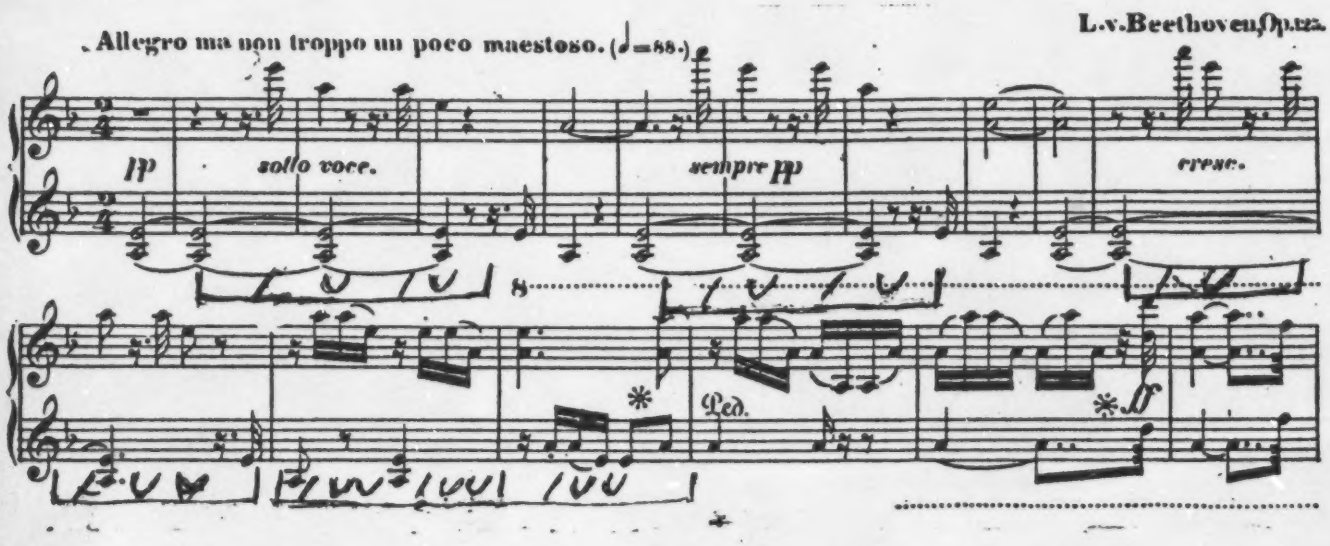
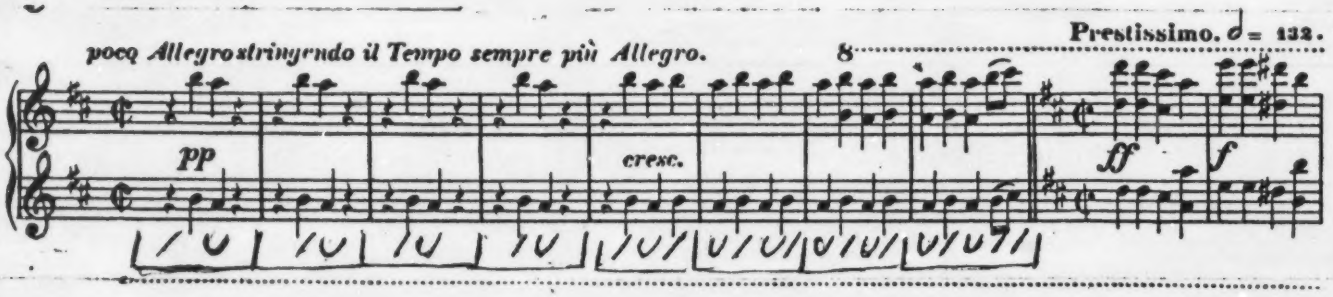
whether his habits of mind are old or new. They will be new to those who have not been previously exposed. Dufay and Brunelleschi are new to those who have not appreciated Dufay and Brunelleschi before. Physical science does not claim essential novelty so much as "new ways of regarding old phenomena," in any case, along with the formulation and articulation of everyday experience already tacitly encapsulated in everyday language. Fire and burn, shortest distance and straight line, are common associations.[28] The deep structures of linguistics are only underlying meaning,and intervallic tensions are a way of talking about rhythmic structures in music, their direction and distance; and every traveler knows without the benefit of physics that the horizon shifts. Similarly there is nothing extraordinary about iambs and trochees and dactyls, and amphibrachs and anapests, and other prosodic forms, when we come to appreciate them as labels for everyday experience in the external world. We say tŏdáy and pāpoóse; bábў and tíck tŏck, without recognizing the musical differentiation. Bárbăra and súddĕnlў are obviously distinct from tŏmórrŏw and măténăl as the last line of William Butler Yeats's "A Deep-Sworn Vow "

Súddĕnlў || I meet your face

is distinct from the last line of John Keats's "Ode to a Nightingale:"

My heart aches, || and ă drówsў numbness pains
My sense, as though of hemlock I had drunk,

and as meaningful architectonically as musically.

The transition from semantics to the pure syntactic structures of music produces the opening trochaic cries of Aaron Copland's Billy the Kid ballet: / ∪ // / ∪ and the combination of trochees and dactyls in Beethoven's Symphony No. 9 in d, Op. 125, "Choral:"

Stripped down to their syntactic bones, these are like the mouthings of Hamlet's exhortation to the players (III.ii.1-14) and we had as lief the towncrier spoke our lines. In context, however, they are significantly bound up with meaning. The exposition of the Beethoven Symphony No. 9 is a questing and a probing that recurs throughout the four movements of the symphony in a series of metamorphoses, key arrangements and rhythmic patterns, repetitions and contrasts, to an agitated, violent final resolution, after the transposition and evolution into the verbal/choral context of Schiller's "Ode to Joy" and the coda that opens with a progressively rapid succession of trochees:

Something similar occurs in King Lear of parallels and contrasts, beginning with the balance between Albany and Cornwall (I.i.1-6). Lear is the dupe of Goneril and Regan (I.i.) and appearance condemns Cordelia; Gloucester is the dupe of Edmund (II.i) and appearance condemns Edgar. Lear (II.iv) is thrust out of doors; Gloucester (III.vii) is thrust out of doors. In a lower register, the sycophantic Oswald and the honest Kent (II.ii) reflect the disharmony in Lear's divided Britain. Lear and Gloucester are headed in the same direction and both are blind. The storm develops out of distant thunder (II.iv.287) that gathers momentum in a rising crescendo:

Storme still. Enter Lear, and Foole,[29] in a striking visual counterpoint:

> Lear. Blow, winds, and crack your cheeks: rage,
> blow!
> Your cataracts and hurricanoes, spout
> Till you have drench'd our steeples, [drown'd] the
> cocks!
> You sulph'rous and thought-executing fires,
> Vaunt-couriers of oak-cleaving thunderbolts,
> Singe my white head! and thou, all-shaking thunder,
> Strike flat the thick rotundity o' th' world!
> Crack nature's moulds, all germains spill at once
> That makes ingratful man! (III.ii.1-9)

The storm reflects the tempest in Lear's mind (III.iv.12) and subsides in gradual decrescendoes (III.iv). George Kermodle has pointed out the symphonic nature of King Lear, including the staccato use of need and the undoing of the button that makes human life superior to animality, and G. Wilson Knight refers to Lear's final lines in his struggle at the end, as coming after "the harsh unmusic of madness,"[30] when the dead Cordelia may be returning to life:

Dŏ yŏu sée thís?// Lóok ŏn hér!// Lóok hĕr líps,
Lóok thére,// lóok thére: (V.iii.311-312)

The turbulent irregularity of the first line and the spondaic exclamatory finality of the second combine to form an acoustic and visual equivalent of the broken king's hopeful and wild imagining. Rudolph Stamm has observed the coincidence of aural expression and visual gesture in the scene in Titus Andronicus (III.ii.11-45) where Titus beats his breast in anguish with the one hand left him to the meaning of the diacritical stresses in the appropriately "defective" sounds:

Then thús I thúmp it dówn.

His mangled handless daughter Lavinia is to him a "map of woe" that can communicate only through "martyr'd signs." The irregularly accented line

Whĕn thý póor héart// béats wĭth oŭtrágeoŭs béating.
(III.ii.13)

evokes sound and picture of the irregular heartbeat,[31] with the opening unstress followed by monosyllabic hammerings, given greater emphasis by the caesura they create, and concludes with the choriambic

beats with outra

composed of trochee and iambus in juxtaposition and the feminine ending that complicates the final iambus completing the line with an amphibrach,

geous beating

It is the way Shakespeare works, like a musician who is also a painter: by variation and analogy, filtering life through its myriad of prisms where sound and picture go together pari passu and exploit each other for meaning. The Jamesian system of concave and convex mirrors applies here as well, and William Empson's theory of the double plot and complex imagistic structures, since levels confirm as well as extend perspective.[32] If the Ninth Symphony is composed of music that is also verbal, King Lear and Titus Andronicus are composed of words that are also music. The repetitions and developing cumulativeness of layer upon layer of meaning in the recurring motif of nothing in King Lear is analogous to the use of the leitmotif in Mozart, Beethoven, Berlioz, Wagner and Mahler. Which presents us with another area for exploration.

Those explosive energies beneath the surface of artistic structure are stimuli to intellectual involvement in the English class. In 1 Henry IV the contrast between Hotspur's concept of

"honour" (I.iii.201-209) and Falstaff's (V.i.134-141) lies the downfall of aristocracy and the rise of bourgeois ideals. "Honour" is a developmental theme in the Henry IV plays, as it is in Julius Caesar where (III.ii) the "noble Brutus" (77-78) turned butcher "is an honorable man" (83) and "sure he is an honorable man" (99) whom Mark Anthony "fears" he will "wrong" (124) for being a traitor and a villain (153-155).

Art is transumptive. That could be the reason why subtilization is so intrinsic a part of its mode. Art necessitates a view similar to that of Kafka's Gregor:[33] fragmented, the way an insect perceives — in the manner of a mosaic. The metaphorical expansion which Art by nature is allows for the conclusion that a deciding factor in the appreciation of a play, for example , is the recognition of its diversified nature and the advisability of an approach that regards the fragmentation as the parts of which hermeneutic totalities emerge.In this respect,every play or poem or symphony is metonymic as well as synecdochic,since metaphor involves structure and expresses one thing in terms of another.

The theory of interdiscipline is unfriendly to positions that hold knowledge to be divisible and therefore incompatible. In interdiscipline there are no incompatibles, only insensitivity to applicabilities, and perhaps self-consciousness. The raw material of all knowledge is symbolic message.[34] Communication is the life-long process of the sending and decoding of messages. They may be visual or auditory or tactile, intellectual or emotional. Perhaps they are all of these at once and separable only for analysis and appreciation, for these are the resultants of transumption. But they are symbiotic as well as symbolic and form the basis of what we call painting and sculpture and architecture

as well as music, philosophy, science, religion and all the energies and systems of thought and action by which we live. Interdiscipline posits that all knowledge is amenable to translation into messages that form linkages with other messages. Even the facts we take for granted come to us by way of symbolic messages. For the Milky Way — astronomy; for Timbuktu — geography; for history — Elizabeth I.

A system which imitates a system which copies life also imitates life: qui facit per alium facit per se. We exist in a spacetime continuum where there is concatenation rather than organization and where the medium of communication is not nature but artifice. The details of experience, like events in time, do not become meaningful except when they are made expressive through the compression of the symbolization process. Hitler might have been perceptive and much human misery prevented had he recognized the analogy of the eggman in "Humpty Dumpty," as Spain might have been saved by Picasso's Guernica, and Napoleon by Beethoven's "Eroica" symphony. Meaning is significant formal arrangement. A still life is expressive because the position and juxtaposition of fruit on a table convey a sense of purpose through their interrelationships as in a Chardin or Cezanne. As part of nature, Mont Sainte-Victoire is merely a mountain for an adventurer to climb. In Cezanne's Mont Sainte-Victoire Seen from Bibemus Quarry (Baltimore Museum of Art), it is a height humanity is destined to scale. It is through the use of compression that Shakespeare's Romeo is a pilgrim beneath a balcony in prayer to a saint who is also the sun (II.ii); Hamlet murders the actor Polonius behind an arras (III.iv.

23-30); and Lear becomes a king only after he has become a man (IV.vii.59-69). What makes these anagogic structures possible is that they are abstracted from experience and arranged into unique frames of reference that organize as well as personalize. They are examples of the change from thing to impression, from disorder to pattern.

Art is the triumph of symbol over fact. Like life, Art fragments in order to control, the way music achieves its effect out of discrete metric units that evolve into totalities, or the way words have bottled up in their syllabified segments whole histories and attitudes towards life. In their forms, panic and cereal are expressions of human consciousness. When we bifurcate solid, it reveals the action of sunshine, the way Macbeth, through segmentation and analysis, illustrates the Fifth Commandment. Una Ellis-Fermor maintains that Shakespeare's art is applied to "selecting those fragments of the whole that stimulate our imagination to an understanding of the essential experience." This is the way in which totalities take shape in the mind. It is through fragmenting into significant frames that we grasp in microcosm the macrocosm of the whole, as Bernard Beckerman avers.[35] Look here on this picture, and on this (Figs. 1-4). Shakespeare exposes us to the frames of reference which, treated as individual units for careful scrutiny, lead to comprehension of the whole. Every frame is an analogy, an as when. The fundamental questions of life are as when Oedipus confronts the Sphinx or as when guardians of the social order timorously hurl interrogatives at one another in the dark, as in Hamlet (I.i.1-21); or as when a mad man leads a blind

one in an uphill struggle through a bare landscape to find a convenient spot for suicide in King Lear (IV.i.); or as when blind men lead one another diagonally downhill into a ditch in Bruegel's The Parable of the Blind (Museo di Capodimonte, Naples). Time is as when the aged Chronos destroys his children in Goya's Saturn Devouring His Children (The Prado, Madrid). Happiness is as when mother and child are locked in so close an embrace that the charcoal lines that give them shape identify them as inseparably one (Kathe Kollwitz, Mother with Child, Private Collection, Fig. 1). Sorrow is as when the musical line descends in a series of drooping notes that resemble Richard Strauss's Metamorhosen or in the last movement of Mozart's Piano Concerto No. 20 in d, K466, or as when the diacritical accentuations of Constance's lines are combined to produce a mother's gut reaction to the inconsolable anguish over the loss of her child in Shakespeare's King John:

Grief // fills // the room // up // of my absent child
(III.iv.93)

The opening monosyllabic foot is skillfully set off by the succeeding collision of f's, themselves followed by a series of caesural convulsive gasps. Mama is as when the physiological needs which the babbling of the infant (Greek: no speech) conveys are so intimately associated with the breast and the person providing the relief from discomfiture that the sound and source become identified. Art is the pre-eminent approach to life which is a gorgon whose visage lapidifies those who confront her directly. The conquest of life is by way of obliquity through mirror reflection as when Perseus decapitated the Medusa.

Relating analogies within the arts is not new. Poussin took the cue from the Greek modes and composed allegorical landscapes that are also musical; Tintoretto and Delacroix are literary and dramatic; and Baudelaire perceives painting as "in some respects related to mathematics and music;"[36] while Beethoven explored pictographic possibilities in the Pastorale Symphony No. 6 in F, Op. 68. His Tempest Sonata No. 17 in d, Op. 31, is named after Shakespeare's intensely musical, visual and mythical play. The Five Tudor Portraits of Ralph Vaughn Williams uses a pictorial term for a title in the service of a musical idea; and Gunther Schuller transformed Paul Klee, who parodied the operas of Wagner in color and line, into Seven Studies on Themes of Paul Klee, the way Berlioz and Verdi transmuted Shakespeare and Shaw transformed Mozart and Euripides. The catalogue is endless. Ballad and sonnet and ode have suspiciously curious interdisciplinary resemblances, like music and muse and myth. Tone poem is contradictory as well as true, as Alexander Scriabin demonstrates in his attempt to unify sound and color through one keyboard of light, in Prometheus: The Poem of Fire, Op. 60. Felix Mendelssohn, Hector Berlioz, and Gustav Holst, like Benjamin Britten and Michael Tippett , to name a few, combined artistic forms with not too great regard for their differentiation.[37]

For the theory of interdiscipline, not only is Art one but teaching and learning are a single process, a position amply supported by the Latin etymological linkage of discere, to learn, and docere, to teach. It is semantically revealing that learn and teach are often confused in uneducated English usage.

Interdiscipline regards as given that one area of knowledge confirms another the way one art form confirms another art form. Areas of knowledge are the fragments of experience out of which structured totalities are conceptualized, analogous to the manner in which, within so complex a structure as Rodin's Burghers of Calais (Musee Rodin, Paris), the figures are six fragmented variations on a theme, each frame-figure supplying reinforcement to the others. The totality with which one art form accommodates another may be arrived at through the dramatic intrusion of contiguity, similarity and contrast which are the bricks and mortar of analysis of the percepts of everyday experience, as is preeminently the case with language. We cannot conceive of mental depth without the awareness of physical depth, as Rudolph Arnheim has shown. Profundity arises out of the percept fundus (Latin: bottom). We sow seeds in other people's minds and grasp a point someone has made. All learnings assume a point of synthesis or integration. What may be associated with a scene in a play and a movement from a sonata when these are compared evolves into a new concept and a new experience impossible in the absence of either one of the percepts.[38] Eliminate Juliet's balcony from its scene and the relationship between saint and pilgrim loses its deepest significance, since the gestalt created by the combination of items is incomplete. Robert Schumann's Faschingsschwank Aus Wien, Op. 26, is a musical case in point. In spite of its palpability, the item Marseilles passes immediate recognition in the context of its notational environment. The allusion to the theme is lost as the mind struggles to organize the frames. The item gains

significance in itself, however, as the mind dichotomizes the total impression of the work. The teacher's role is to induce this sort of qualitative analysis in the classroom dialectic by inviting examination, first of this frame and then of this.

The vocabulary of the theatre is appropriate to describe the activities and functions of the teacher, who is by definition at the centre of the action. Like Beckerman's actor, the teacher

> ...has rehearsed his performance and actually knows what is coming next, he artfully spins out of himself, like a spider his web, the shape of his energy. This double engagement with existence makes possible a game with the audience. By projecting and witholding bursts of energy, the actor satisfies and yet keeps an audience off balance. At his very best, the actor sends forth a stream of living upon which the audience rides through a performance.[39]

As carrier and filter, he selects the knowledges to be imparted, transforms them into the medium of his personality and organizes and shapes them into a unified art object for presentation. But his tyranny stops there. Questions and observations that arise out of a comparision between Bach, Michael Angelo and Milton or between Alban Berg, Edvard Munch and Charles Baudelaire are pivotal in nature and aim at inducing discussion, as in the Platonic-Hegelian dialectic,not at pontificating final conclusions. A good interdisciplinary answer is one that raises more questions than it solves. It is process and exploration, not arriving at conclusions, that are significant; for these lead to knowledge developmentally while fixing it permanently through personalization and through forcing the student to go beyond expected limits.An example of developmental learning concerns the situation involving

a simple conversation in which an eight-year old boy's ignorance (in the sense of not knowing) of the reciprocity of sibling relationship is developed into a new discovery:[40]

Question: Have you got a brother?
Answer: Yes.
Question: And your brother, has he got a brother?
Answer: No.
Question: Are you sure?
Answer: Yes.
Question: And has your sister got a brother?
Answer: No.
Question: You have a sister?
Answer: Yes.
Question: And she has a brother.
Answer: Yes.
Question: How many?
Answer: No, she hasn't got any.
Question: Is your brother also your sister's brother?
Answer: No.
Question: How many brothers are there in your family?
Answer: One.
Question: Then you are not a brother?
Answer: (he laughs) Yes.
Question: Then your brother has got a brother?
Answer: Yes.
Question: How many?
Answer: One.
Question: Who is it?
Answer: Me.

Interdiscipline has the advantage of bombarding the senses from a multiplicity of angles. It is inaccurate to suppose that this is distracting since intrusions do not interfere but influence resultants. Learning occurs when contradictory elements are resolved, as in actual experience, and is a matter of great psychological complexity. The scholar and teacher has this primary responsibility: "To encourage those habits which will enable the student to grasp the whole without losing the essence, and to become aware of the essential qualities without losing grasp of the whole."[41]

There is a dilemma involved in living in a society in which information multiplies at an incredible and unprecedented rate. The tendency is to absorb special areas to the exclusion of all others. The dilemma is intensified by the propensity on the part of the most informed to control ever more specialized data. Recognizing that the most informed are not of necessity the best informed, psychologist George Miller protests that

> Interesting ideas spring up at boundaries between disciplines where people can work on the same thing from different points of view without realizing they have common interests. Like when an engineer suddenly discovers that all the time he was studying transistors he was really solving a psychological problem.[42]

In a word, the thinking process is less hospitable to specialization than generalization. The somatic analogy of the body which rejects an alien blood type might be extreme. According to various developmental linguists, over-generalizing precedes specialization in linguistic if not cognitive development. It would seem that to specialize is to go against the grain of normal learning processes. To the child mama and papa refer to every woman and every man before indicating this woman and this man specifically. Interdiscipline thrives on the reality that between one art and another there is a community of structural and thematic elements that engage interest and occupy attention. History testifies to the fact that the danger inherent in specialization is that it leads to extinction.[43] Scholar and teacher must cooperate in recognizing the necessity of incorporating and integrating knowledge of one discipline into knowledge of another. Human nature is not cyclopean, and the world is multidimensional and multifaceted.

Accordingly, interdiscipline compresses 'something there' to be understood and elaborated. So long as society becomes more complex, the art of the English teacher must reflect that reality. As the arts of communication become more refined, there is greater need for interstitching by which to unify knowledge. Thus, some species of consolidating principle appears inevitable, and the burden falls heavily on the teacher. The wheel has come full circle. Historical complexity which originally made division within Knowledge appear desirable now makes unity necessary. The English class is the forum where this is synergetically possible since the purpose of English is the purpose of Art: to analyze experience as well as to transcend experience, and to seek higher unities and syntheses for common understanding. This is the function of the artist. It is a point which Bernard Shaw would corrobrate. In the Preface to Misalliance (4,88), he insists that

> ...you cannot listen to a lesson...unless...the teacher is an artist.

Notes

[1]George Bernard Shaw, "Modern Education," Bernard Shaw: Some of His Broadcasts, BBC Radio Enterprises, Westminster Recording Co., Inc., n.d., WBBC-8001. Punctuation mine.

[2]Preface to Man and Superman in Bernard Shaw: Complete Plays with Prefaces (New York: Dodd, Mead & Company, 1963), Vol. 3, p. 514. All further references to Shaw are taken from this text, except where noted, with volume and page number indicated.

[3]"Blaming the Bard," review of Cymbeline, The Saturday Review, September 26, 1896, quoted in Edwin Wilson, ed., Shaw on Shakespeare: An Anthology of Bernard Shaw's Writings on the Plays and Productions of Shakespeare (New York: E.P. Dutton and Co., Inc., 1961), p. 54.

[4]Cf. Frederick McDowell's idea of Shavian dramaturgy as modulation, symmetry and repetition in "Another Look at Bernard Shaw," Drama Survey (Spring 1961), p. 44; Dan Laurence who characterizes the characters in Candida as contralto, tenor, baritone, soprano, etc., in Musical Critic, p. xiv, quoted in Charles Loyd Holt, "'Candida': the Music of Ideas," The Shaw Review, IX, No. 1 (Jan. 1966), p. 6.

[5]"Heaven, Hell, and turn-of-the-century London: Reflections upon Shaw's Man and Superman," Drama Survey, 2, No. 3 (Feb. 1963), pp. 245-267.

[6]In a letter to Ellen Terry dated 28 Aug. 1896. See Christopher St. John, ed., Ellen Terry and Bernard Shaw: A correspondence (New York: Putnam's Sons, 1932), pp. 31-35. Shaw uses the term on p. 33 and admonishes Miss Terry to learn Shakespeare "by ear" and never to "read" a "part." Rather, she must "get somebody to read it to you over and over again — to urge it on you, hurl it at you, until your mere echo faculty forces you to jabber it as a street piano forces you to hum a tune that you positively dislike."

[7]The Riverside Shakespeare, gen. ed. G. Blakemore Evans (Boston: Houghton Mifflin Co., 1974). All references to the plays are taken from this edition, unless otherwise noted.

[8]Enid Welsford, The Court Masque: A Study in the Relationship Between Poetry and the Revels (Tampa, Florida: Russell Publications, 1962), pp. 331-332 regards A Midsummer Night's Dream as "a kind of figured ballet" in which the lovers quarrel, pursue

and are pursued in a pattern of symmetry that applies as well to the fairies and to Theseus and Hippolyta. Cf. C.L. Barber, Shakespeare's Festive Comedy: A Study of Dramatic Form and Its Relation to Social Custom (Cleveland, Ohio: Meridian Books, World Publishing Company, 1963), p. 129n, who argues against this view but accepts it in favor of The Tempest. See also F.W. Sternfeld, "Shakespeare and Music" in A New Companion to Shakespeare, eds., Kenneth Muir and S. Schoenbaum (Cambridge: Cambridge Univ. Press, 1971), pp. 157-167. Edward Naylor, Shakespeare and Music: With Illustrations From the Music of the 16th and 17th Centuries, new ed. (New York: Da Capo Press and Benjamin Blom, Inc., 1965), pp. 160-163, provides statistics on the subject. Out of the 37 plays, 36 contain 300 stage directions that have to do with music which, along with song, serves a dramatic function. There are 13 references to Alarum. Flourish occurs 68 times in 17 plays, and Trumpet 51 times; Music is found 41 times in 22 plays, and Hautboys 14 times. There are 18 Marches, most of them identified with drums,and 8 references to Sennets in 9 plays. These do not include the use of such musical forms as the threnody in Cymbeline (IV.ii.258-275), for example. See also Edward T. Dent, "Shakespeare and Music," in A Companion to Shakespeare Studies, eds. Harley Granville-Barker and G.B. Harrison (Cambridge: Cambridge Univ. Press, 1934), pp. 137-161.

[9]Mitchel Levitas, Edward B. Fiske, Margot Slade, "What Is An Educated Person? Experts Share Answers," New York Times, 18 May 1980, Sec. 4, p. 22E. See also Mark Harris, "What Creative Writing Creates Is Students," New York Times Book Review, July 27, 1980, p. 3.

[10]See George Steiner, After Babel: Aspects of Language and Translation (New York and London: Oxford Univ. Press, 1975), p. 296. See also Ernst Cassirer, Language and Myth, trans. Susanne K. Langer (USA: Harper & Brother, 1946), pp. 37-38. On pp. 4-8, Cassirer discusses the interconnections between myth and language. Kenneth Burke, A Grammar of Motives and A Rhetoric of Motives (Cleveland and New York: Meridian Books, The World Publishing Company, 1962), pp. 503-504, regards metaphor as a device for attaining perspective.

[11]See Susanne K. Langer, Feeling and Form (New York: Scribner, 1953), p. 52. See also Edward Sapir, Culture, Language and Personality: Selected Essays, ed. David G. Mandelbaum (Berkeley and Los Angeles: Univ. of California Press, 1957), p. 3. Cf. John Dewey, Dewey on Education, ed. Martin S. Dworkin (New York: Bureau of Publications, Teachers College, Columbia Univ., 1959), p. 22 and p. 26 on the classroom as part of the process of living rather than a "preparation" for life.

[12]Eric Patridge, Origins: A Short Etymological Dictionary of Modern English (New York: The Macmillan Co., 1958). All etymological references are taken from this text unless otherwise indicated.

[13]See Roman Jacobson, "Why 'Mama' and 'Papa'?," Selected Writings (The Hague: Mouton, 1962), I, pp. 538-548. Joel Fineman "The Structures of Allegorical Desire," October, 12 (1980), pp. 58-59, carries Jacobson's view into the area of diacriticality. Leonard Bernstein explores this line of thought in musical contexts in The Unanswered Question: Six Talks at Harvard (Cambridge, Massachusetts and London, England, 1976), pp. 13-15.

[14]Theodore Thass-Thienemann, The Subconscious Language (New York: Washington Square Press, 1967), pp. 34-35.

[15]Wilfred Funk, Word Origins and Their Romantic Stories (New York: Grossett & Dunlap, 1950), pp. 7-8.

[16]Etienne Gilson, Painting and Reality, The A.W. Mellon Lectures in the Fine Arts (Cleveland and New York: Meridian Books, The World Publishing Company, 1959), p. 159.

[17]See The Compact Edition of the Oxford English Dictionary, 17th Printing, 1971. For orthographic variations, cf. Webster's Third International Dictionary, 3rd. ed., 1966. Cf. Northrop Frye, Anatomy of Criticism (New York: Atheneum, 1966), pp. 96-97. Cf. also George R. Kernodle, From Art to Theatre: Form and Convention in the Renaissance (Chicago & London: The Univ. of Chicago Press, 1944) for the development of theatre out of visual/plastic art forms.

[18]Bernard Knox, "Sophocles' Oedipus," in Tragic Themes in Western Literature, ed. Cleanth Brooks (New Haven and London: Yale Univ. Press, 1955), p. 13. Cf. Thass-Thienemann, pp. 85-86.

[19]Michael Alexander, trans. The Earliest English Poems (Harmondsworth, England: Penguin Books Ltd., 1966) p. 16n.

[20]Gilson, p. 340. See also Paul Klee on this subject as quoted in Werner Haftmann, The Mind and Work of Paul Klee (New York and Washington: Frederick A. Prager, Publishers, 1967), p. 125; Owen Barfield, Poetic Diction (London: Faber & Gwyer, n.d.), p. 104.

[21]Langer, pp. 69-119.

[22]See Anne Righter, Shakespeare and the Idea of the Play (New York: Barnes & Noble, Inc., 1962).

[23]Langer, p. 26; Cassirer, p. 39.

[24]For this idea in the context of the theatre, cf. Bernard Berkerman, "Shakespeare's Industrious Scenes," Shakespeare Quarterly, 30, No. II (Spring 1979), pp. 138-150); Emrys Jones, Scenic Form in Shakespeare (Oxford: Oxford Univ. Press, 1971), pp. 5-7.

[25]The development of drama is discussed in Francis Fergusson, Aristotle's Poetics, trans. S.H. Butcher (New York: Hill and Wang, 1961), esp. pp. 38-39.

[26]Jean Piaget, The Development of Thought: Equilibration of Cognitive Structures, trans. Arnold Rosin (New York: The Viking Press, 1975), pp. 3-43.

[27]Willi Apel, The Harvard Brief Dictionary of Music (New York: Washington Square Press, 1961).

[28]See Stephen Toulmin, The Philosophy of Science: An Introduction (New York: Harper & Brothers, 1960), pp. 17-19.

[29]The First Folio.

[30]See George R. Kernodle, "The Symphonic Form of King Lear," Elizabethan Studies and Other Essays in Honor of George F. Reynolds, pp. 185-191. Quoted in Helmut Bonheim, ed., The King Lear Perplex (Belmont, California: Wedsworth Publishing Company, 1960), p. 80-81, and G. Wilson Knight, The Shakespearean Tempest: With a Chart of Shakespeare's Dramatic Universe (London: Methuen & Company Ltd., 1953), p. 199.

[31]"The Alphabet of Speechless Complaint: A Study of the Mangled Daughter in Titus Andronicus," English Studies: A Journal of English Language and Literature, 55, No. 4 (Aug. 1974), p. 334. The scansion of the line, "When thy poor heart beats with outrageous beating" is Professor Stamm's.

[32]Henry James, The Scenic Art (London: Rupert Hart-Davis, 1949); William Empson, Seven Types of Ambiguity: A Study of Its Effects in English Verse (Cleveland and New York: Meridian Books, 1955).

[33]Franz Kafka, The Metamorphosis.

[34]Kenneth E. Boulding, The Image: Knowledge in Life and Society (USA: Ann Arbor Paperbacks and The Univ. of Michigan Press, 1961), p. 173. See also Irwin Edman, Arts And The Man: A Short Introduction to Aesthetics (New York: W.W. Norton & Company, 1928); Eric Bentley, The Life of the Drama (New York: Atheneum, 1964), Chs. 1 and 2.

[35]See Una Ellis-Fermor, Shakespeare the Dramatist, ed. Kenneth Muir (New York: Barnes & Noble, Inc., 1961), p. 95. Bernard Beckerman, Dynamics of Drama: Theory and Method of Analysis (New York: Alfred A. Knopf, 1970), esp. chps. 1, 2 and 5.; Emrys Jones, Scenic Form in Shakespeare (Oxford: Oxford Univ. Press, 1971), ch. 1.; Rudolph Arnheim, Art and Visual Perception: A Psychology of of the Creative Eye (Berkeley and Los Angeles: Univ. of California Press, 1969), p. 45; Rudolph Arnheim, Visual Thinking (Berkeley and Long Angeles: Univ. of California Press, 1969), p. 234. Cf. Erving Goffman, Frame Analysis: An Essay on the Organization of Experience (Cambridge, Mass.: Harvard Univ. Press, 1974), esp. chs. 5 and 13; Erving Goffman, The Presentation of Self in Everyday Life (Garden City, New York: Doubleday, 1959).

[36]See Kenneth Clark, Landscape into Art (Boston: Beacon Press, 1949), pp. 65-69. The Baudelaire reference appears on p. 104. See also Etienne Gilson, p. 183.

[37]See Scriabin, A Musical Motley, p. 53. Quoted in Calvin S. Brown, Music and Literature: A Comparison of the Arts (Athens, Georgia: The Univ. of Georgia Press, 1948), p. 223. I have in mind respectively: A Midsummer Night's Dream, Op. 21 and Op. 61; Harold in Italy, for Viola and Orchestra, Op. 16; Choral Symphony, Op. 41; Nocturnal, Op. 70; A Child of Our Time. See also Edward Lockspeiser, Music and Painting: A Study in Comparative Ideas from Turner to Schoenberg (New York and Evanston: Icon Editions, Harper & Row, 1973), chs. 6 and 7 for expansive discussion on this subject, p. 86; Willi Apel, Harvard Brief Dictionary of Music.

[38]Arnheim, p. 184 and p. 232; Doris J. Johnson and Helmer R. Myklebust, Disabilities: Education Principles and Practices (New York and San Francisco: Grune & Stratton, 1967), pp. 29-30. See also William James, Principles of Psychology, Vol. 1 (New York:

Dover, 1950), p. 506, who proposed that: "What is associated now with one thing and now with another tends to become dissociated from either, and to grow into an object of abstract contemplation by the mind;" John Berger, Ways of Seeing (London: British Broadcasting Corporation and Penguin Books, 1972), esp. ch. 1.

[39]Beckerman, "Shakespeare's Industrious Scenes," p. 141. See also Jones, pp. 6-7.

[40]Jean Piaget, Judgment and Reasoning in the Child, trans. Marjorie Warden (Paterson, New Jersey: Littlefield, Adams & Co., 1959), p. 86.

[41]Bernard Beckerman, "Explorations in Shakespeare's Drama," Shakespeare Quarterly, 29, No. 2 (Spring 1978), p. 136.

[42]Levitas, Fiske, Slade, p. 22E.

[43]R. Buckminster Fuller, Synergetics: Explorations in the Geometry of Thinking (New York: Macmillan Publishing Co., Inc., 1975), p. xxvii. See also Philip S. Dale, Language Development: Structure and Function (New York and Chicago: Holt, Rinehart and Winston, 1972), p. 34-36.

Keating

Below Fig. 1 (Mother with Child) and Fig.2 (Guernica, detail):

"Look here on this picture and on this"

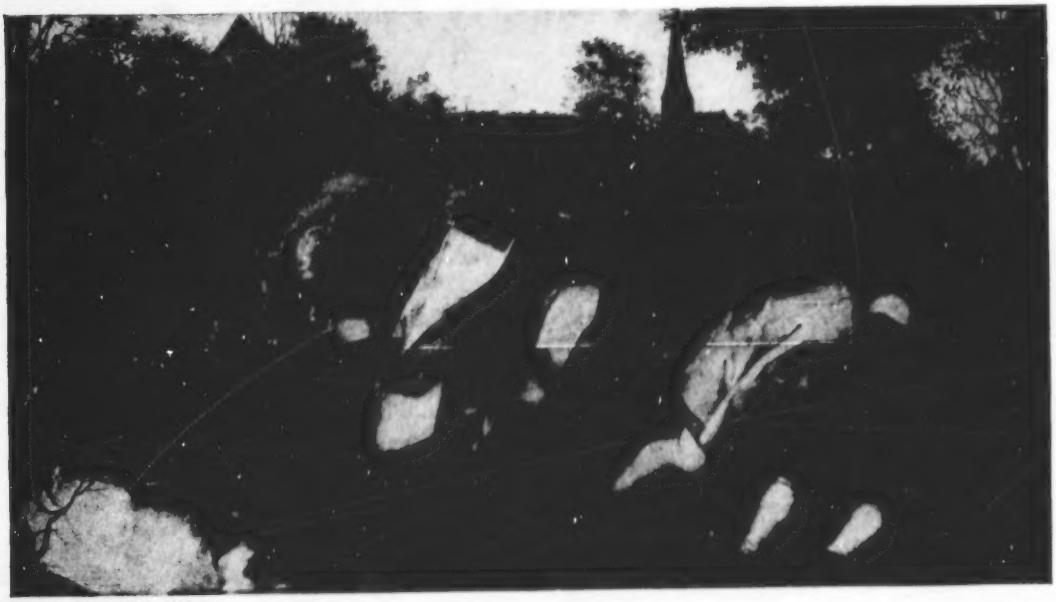
Fig.1. Kathe Kollwitz, Mother with Child.

Fig.2. Pablo Picasso, Guernica. Detail of screaming woman with dead child.

Below Fig. 3 (*King Lear*) and Fig. 4 (*Parable of the Blind*):

"Look here on this picture and on this."

Fig.3. James Barry, King Lear.



UNIVERSITY PRINTS, BOSTON

THE PARABLE OF THE BLIND MEN
MUSEO DI CAPODIMONTE, NAPLES

PIETER BRUEGEL, THE ELDER, c. 1525—1569
SCHOOL OF THE NETHERLANDS

D 94